

2009

Sketch

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ONTARIO
COLLEGE
OF ART &
DESIGN

SKETCH

SPRING 2009

The magazine of the Ontario College of Art & Design





SKETCH

COVER & INSIDE COVER
EVA OJA
THE KEY BICYCLE STAND, 2009
(CONCEPT FOR OCAD GATEWAY BIKE STAND CHALLENGE)

226 QUEEN STREET WEST THE KEY BICYCLE STAND



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SPRING 2009

The magazine of the Ontario College of Art & Design

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FROM OUR PRESIDENT

SARA DIAMOND
PHOTO BY TOM SANDLER PHOTOGRAPHY

The student-designed ad campaign for OCAD’s 94th Annual Graduate Exhibition invited friends of OCAD to “discover all that we add to the world — discover OCAD+.” If the exhibition itself is any evidence, what we add is beyond measure.

This year, we have been providing our students with an increasingly sophisticated learning and research environment, one that interlaces the tangible, physical, crafted, modeled, digital and virtual. Some painters bend their pieces, literally, off the walls. Others combine print, photography and paint. Environmental designers exhibit concept sculptures, drawings, physical models, even a virtual walk-through. Some Material Art & Design students mix new printing methods with traditional aesthetics. Disciplines are crossing boundaries in new and elegant ways and utilizing OCAD’s fabrication and digital tools.

OCAD+ holds conceptual water. Situating their practice with increased facility, our graduates are integrating theory and history with accompanying texts. The strategic themes we embrace as an institution resonated throughout OCAD+ — paintings integrating digital methods; industrial designs addressing issues of health, sustainable-systems designs and the re-envisioning of public/private spaces; the cultural diversity embedded in the art and design.

In 2009, OCAD also hosted a successful inaugural GradEx Gala to celebrate its student medal winners. Along with alumni, we invited a host of participants — the art, design and media worlds, city councillors, representatives from provincial and federal ministries, members of the Aboriginal community, media, green and communications technology companies, health-sector researchers, venture capitalists, financial-sector leaders, manufacturers, developers, planners and arts funders. A big thank-you to those who attended this event and the exhibition, which attracted close to 20,000 visitors and represented a 28% increase within a single year!

I would like to extend congratulations to our graduating class and the following 2009 medal winners: Teresa Aversa (Criticism & Curatorial Practice), Amanda Clyne (Drawing & Painting), Michelle Galletta (Printmaking), Marino Imperio (Photography), Faye Mullen (Sculpture/Installation), Stephen Shaddick (Integrated Media), Arnaud Brassard (Graphic Design), Danielle Dengerink (Material Art & Design), Victoria Kouvinova (Advertising) Christopher Kuzma (Illustration), Heidi Mok (Industrial Design) and Ryan Panos (Environmental Design).

The exhibition acknowledges OCAD’s movement along a unique university trajectory, one that retains our history and grounding in studio-based learning. Involving intense creative collaboration and showcasing immense individual talent, it offered a message that ultimately extended beyond OCAD, to the larger community this summer with the launch of a new Continuing Studies offering, which you’ll read about in this issue of *Sketch*.

In generating a dynamic Digital Future for Toronto, Ontario, Canada and beyond, OCAD has co-presented and actively participated at key conferences and events — IN 2009, Interactive Ontario’s public event; Images Festival; NextMedia in Banff; Canada 3.0 in Stratford; and the IBM Jam. Meanwhile, the OCAD-led Mobile Experience Innovation Centre keeps attracting new partners and you’ll read about their work in these pages. You’ll also learn more about our dynamic “second” campus in Second Life.

At OCAD, we are committed to extending the reach of the cultural corridor we have helped to define, thanks to our many supporters. In April we welcomed our extended community with a public lecture by Roger Ballen (see page 14), whose exhibition represented a coup for our Professional Gallery. And very soon, the OCAD Gateway Bike Stand Challenge (see page 10) will masterfully put the urban sculpture of our students right into the fabric/infrastructure of Toronto.

As part of our institutional outreach activities, OCAD will continue campaigning for a Canadian design policy. To lead the National Design Policy Committee, the Design Exchange recently appointed Faculty of Design Dean Susan Roth, along with Linda Lewis, founding president of the Design Exchange. This initiative, led by the Design Exchange with its partner associations, universities and organizations, seeks to establish a formal design policy at the federal government level.

The world has also been reaching out to us more and more. In May, the province announced \$7.5 million in capital funding for OCAD through its new Strategic Capital Infrastructure Program, recognition of our university’s vital role in driving growth and innovation in Ontario’s creative economy. This has also been a happy period of awards for our students, alumni and current as well as former faculty. Retired faculty member Nobuo Kobuta recently received the Governor General’s Visual and Media Arts Award. Alumnus and glass artist Kevin Lockau became the recipient of the Saidye Bronfman Award. Our Illustration students — under the guidance of Illustration Chair Paul Dallas — have now broken the American Illustration Awards record. Of the 200 winning entries in the awards program, an unprecedented 34 illustrations represent 22 OCAD students — 17% of winning entries overall.

This suite of awards offers a wonderful snapshot of our myriad achievements, but because there are simply too many deserving individuals to call out, I propose instead that we end where we began — with OCAD+.

This is indeed a time to discover what we’ve added to the world. As OCAD’s President, I am honoured to celebrate our contributions and accomplishments, to celebrate our students and the faculty who teach them, the staff who support them, and the academic and administrative managers who strive to create the environment that makes possible this incredible success.

— SARA DIAMOND

SKETCH TAKES SILVER IN BEST MAGAZINE CATEGORY OF NATIONAL UNIVERSITY AWARDS PROGRAM

We’re thrilled to announce that *Sketch* has won the silver award in the category Best Magazine under \$100,000 for the 2009 PRIX D’EXCELLENCE. Sponsored by the Canadian Council for the Advancement of Education (CCAIE), the annual awards program recognizes outstanding achievements in alumni and public affairs, development, student recruitment and overall institutional advancement. A jury comprised of institutional colleagues as well as external judges selects the winners from a national pool of member institutions. Previous winners in this category have included *Edge – Research, Scholarship and Innovation* at the University of Toronto and *Inspired: Banff Centre, Report to the Community*. This and the other awards in the program were handed out in early June at a CCAIE gala — part of its annual national conference.

MOBILE/BIOMETRIC TECHNOLOGIES RESEARCH TO DEVELOP USER-FOCUSED ART, NOVEL MEANS OF DOCUMENTATION

In April 2009, associate professor Paula Gardner received a Research/Creation Grant from the Social Sciences and Humanities Research Council (SSHRC). The grant, in the amount of \$158,084, will assist Gardner in developing her project titled “Biomapping: Mobile Experiments in Self-computation and Spatial Aesthetics.”



OCAD’S SECOND LIFE CAMPUS DEFIES IMAGINATION

This spring marked the second anniversary of OCAD’s innovative campus in Second Life. Second Life is an interactive virtual world where visitors socialize, connect and create using voice and text chat. It allows students in the university’s Integrated Media (INTM) program the opportunity to collaborate with artists across the globe in the creation of virtual artworks and installations.

Imagine clocking the environmental feed from a changing glacier — and then watching it drive an engagement of lights and sound. It’s the sort of treat offered to visitors to the OCAD campus in Second Life. This April, an open house presented by OCAD’s Hybrid Media Lab showcased this campus, featuring a tour of INTM student installations, along with a critique simulcast live on Second

Life before an international audience of artists and educators who participated as avatars and engaged in discussion via live audio and chat.

The student installations combined online and streamed media, live Web 2.0 data feeds, programming, sensors and sculptural elements. Various themes were presented, including cultural tourism, virtual confession and the flow of labour and effort between physical and virtual worlds. Also shown was the popular Hoverboard Project by students Emily McLennan and Alyssa Tsang. Featured in Nuit Blanche 2008, this project can be seen again at the Ontario Science Centre: !DEA Gallery in September 2009.

As part of program curriculum, INTM students are exposed to diverse media practices ranging from film, video, robotics, electronics and performance to Web, installation,

“One of [its] main objectives is to create artist-friendly mobile technologies that pave the way for future content production by other artists,” explains Gardner, who is a member of OCAD’s Faculty of Liberal Studies. “The project’s major component allows participants to use mobile and biometric technologies to gather data [such as a person’s eye movements and heart and breathing rates], develop computing software and then use it to create a map of the self.”

Utilizing a unique, interdisciplinary research-creation methodology, “Biomapping” will combine the skills of numerous people, each doing a different job or function. Team members for the project include — and this is just a sampling — a sociologist, an ethnographer/documentarian, an engineer, a sculpture/installation artist and a mobile/interface designer. The approach merges mobile media and sculptural practices with science and technology studies, phenomenology and space studies.

It’s a novel method of art creation, one that will pioneer interactive mobile experience. As well, it will lay bare — through the experimenta-

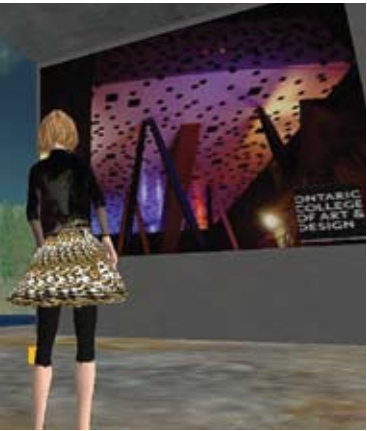
tion and creation of art — theoretical questions around urban space, computational logic and mobile- and time-based media and subjectivity.

If art can take the temperature of a culture — allow us to get a read on ourselves through sensual and perceptual experience — what then? What do we make of the information and what do we make *with* it? According to Gardner, “Biomapping” will develop process-based and map- and sculptural-art creations that further question our sense of self through mobile and biometric technologies. Participants will create artworks based on their own biometric and perception data, collected in both laboratory and urban environments. Working with artists, they’ll develop software that processes this personal data, which will then be translated into physical form via a computer-controlled printer or rapid-prototyping facility, creating an actual biomap of the self.

ON CAMPUS

LEFT AND BELOW
SCREEN CAPTURE OF OCAD CAMPUS IN SECOND LIFE

PG3



interactivity, animation and audio. The Hybrid Media Lab further engages them in distance and virtual art-education collaboration projects, one of which is Second Life.

Also among Hybrid Media Lab’s unique distance and virtual art-education initiatives are research collaborations into external-memory prosthetics and virtual communities with the Memory-Link program at Baycrest, a premier academic health sciences centre in Toronto. This project involves OCAD associate professors Judith Doyle and Martha

Ladly collaborating with Baycrest doctors Brian Richards and Guy Proulx. Hybrid Media Lab’s long-distance research partners include Professor Fei Jun from the Digital Media Lab at the Central Academy of Fine Arts in Beijing; the Container Project in Jamaica, led by electronic media artist and instructor Jim Ruxton; and the Amauta Media Arts Centre in Cuzco, Peru, led by OCAD professor David McIntosh.

The university’s Second Life campus has hosted numerous artist residencies and produced presentations that have been viewed at galleries and educational institutions around the world. Some of Hybrid Media Lab’s newest projects will be showcased June 10 to 14 at the Subtle Technologies Festival (www.subtletechnologies.com). As well, Ryerson University will soon draw on OCAD’s research in building and managing virtual studios, and in hybrid media collaborations. The OCAD Campus on Second Life/ Hybrid Lab team lead by Ian Murray will help design and administer a new Research Island for Ryerson on Second Life.



ON CAMPUS

CREATING COMMUNITY: CONTINUING STUDIES FOR ART AND DESIGN PROFESSIONALS AT OCAD

When artists and designers graduate, they often lose access to the studio space, resources and mentors that they enjoyed as students. But art and design education doesn't have to stop upon completion of a degree. Continuing Studies at OCAD will keep artists and designers connected to the university. The programs are unique in that they offer professional-development courses for people with previous formal training (or equivalent experience) in art, design or craft. "We're building a two-way bridge between formal education and professional practice," says Evan Tapper, one of two Continuing Studies program coordinators. Kathryn Shailer, Associate Vice-President, Academic, notes, "There will be four major components to Continuing Studies at OCAD: community outreach and professional development; credit programming; customized programs for companies,

DESIGN MATTERS: DESIGN CAMPS OFFERED BY OCAD AND THE AGO

Design Matters, a new series of design camps for students from ages 8 to 13, will be launched this summer by Continuing Studies at OCAD, in partnership with the Art Gallery of Ontario (AGO). These camps will complement the popular AGO Art Camps, which have been offered by the gallery for the past 11 years.

"This is our first partnership for the summer camps," notes Kelly McKinley, Director of Education and Public Programs at the AGO. "It allows us to offer a wide range of options for students to experience visual culture."

Design Matters students will study with OCAD faculty in the Sharp Centre for Design and join the AGO Art Camp students for lunch and recreational activities.

There are several possibilities for students to explore various aspects of design. "Inventing Space and Place" invites them to create meaningful, sustainable environments. "Say What? Tell the World" gives them the opportunity to create meaningful stories as they explore how messages are produced using visual and verbal language, as well as traditional and digital media. "Materials Rediscovered" allows them to create objects, such as jewellery and wearable art, using low-tech methods. And "The Power of Design" encourages them to use design as a problem-solving tool for exploring how and why things are made.

The camps run from June 29 to August 21. For more information, visit www.ocad.ca/programs/continuing_studies.



"This is a great opportunity to experiment and play, as well as keep current," says Deborah Kenley, Tapper's co-coordinator. Courses in sustainability and design will consider subjects like design principles, biomimicry in design, environmental ethics and Aboriginal perspectives on sustainable design. Programs in photography and sculpture are also being developed. As well, the Advanced Writing for Artists and Designers program includes courses that range from design journalism to the graphic novel. A lecture series on Renaissance art is planned and there may even be a course on collecting contemporary art. This is just the beginning. The university is currently developing specially targeted credit programs, such as degree completion, post-graduate certificates and transition programs. Master classes will be created for artists and designers who will benefit from small, intensive classes with prominent figures in their field. Part of the mandate of Continuing Studies includes consulting with advisory committees in each faculty, including external members from the art and design communities, to develop courses. Further, as part of the Digital Futures Initiative, OCAD is working with industry partners to identify the most appropriate digital media courses for professional and executive development. With these collaborations, more possibilities will be generated connecting professional experience with creative education. For more information, visit www.ocad.ca/programs/continuing_studies.

Duke Redbird joined OCAD in January 2009 as the university's first Aboriginal Advisor/Mentor. A poet, scholar, storyteller, inspirational speaker and television personality, Duke is a member of the Saugeen First Nation. He is the author of a collection of poetry and has been published in numerous anthologies including textbooks in Canada and the United States. In addition to holding a master's degree, Redbird is a Fellow of McLaughlin College at York University and has served as Senior Associate of the York Centre for Applied Sustainability. During his time at OCAD, Duke will work closely with the Aboriginal Visual Culture Program and its curriculum leader, Professor Bonnie Devine.

Sketch: Your experience is so multifaceted. How would you introduce yourself?

Duke Redbird: The hub of my personal creative expression is always poetry. I never had the opportunity to learn Ojibwa, and yet I've always had a sense of the world I've lost, the world denied to me. And I felt I could express this world in poetry. It's a kind of middle language — it corresponds to that middle place of being neither/nor. In my studies of linguistics, I've realized that Native languages are like that. Unlike English, the majority of them are not binary; they don't have the words *either* and *or*. Also, you can't say "why" in many indigenous Aboriginal languages, which is very important to know because it represents a different perspective.

In English, the "why" question is philosophical, abstract. The answer to "Why?" is "because," [which] never answers how something happens. Instead it puts people on the defensive. But when you say, "How did it come about?" it can take you down a whole different road of experience that is often truer.

In poetry, I never try to write an answer to "why," but I always write to "how" or "what." It has helped me as a reporter when I'm doing a story even though [in] traditional [reportorial] wisdom, there are five W's — who, what, when, where, why. I leave out the "why" and I often get better stories.

In the time I've been here, the "why" has been the same. The question I have for the institution is not "Why?" but "How did it all come about?"

Sketch: So, you're asking OCAD to consider a different question?

DR: What I've learned is that the educational process is one of assembling information strategically in order to accomplish a goal. But the question of whether it's the right goal requires wisdom, and wisdom doesn't necessarily come from education. In the Native community, there is a tradition of finding people who've had experi-

ence with life — with "many winters," as we call it. We assume they have wisdom because wisdom comes from the experience of engaging your life, your environment and your world for a very long time.

It is this notion that was introduced when the Aboriginal Visual Culture Program was established. Professor Bonnie Devine and others said that, in keeping with the Native tradition, let's have someone who can function in that capacity — as a mentor and advisor. I bring to this role my 70 years, my perspective, based upon the multiple pools of experience that I've had. This makes for a broader palette from which to express wisdom — which is all that I do. I leave it with the powers that be to make the final decisions.

After all is said and done — when the research is in and the work is completed — the last question we should ask is: "Is it wise?" Often this is the question that's never asked.

Sketch: How can people grappling with the bureaucracy of an institution or a corporation be encouraged, at the eleventh hour, to shift perspectives, to stop and consider "Is this wise?"

DR: Nothing is set up in the society that we live in to encourage wisdom. There's something in everybody's reality that indicates it doesn't make sense — what we're doing to the universe that we live in — yet, we're unable to stop ourselves from continuing to [make] unwise decisions. How do we function within that? [Through] slight, incremental persuasion — we persuade people very slowly to come around to a more enlightened response.

Sketch: It seems that you're mentoring the institution as well as its students, staff and faculty.

DR: Sometimes, applying a personal vision to the realities of an institution is like putting socks on an octopus. As soon as you get one on, something else pulls away at it.

I'll be working with recruitment down the road, helping to invite



INTERVIEW WITH DUKE REDBIRD

PHOTO BY LINO RAGNO

BELOW
OCAD ABORIGINAL VISUAL CULTURE PROGRAM LOGO
DESIGN BY AFANASSI GRIGORIEV
THE LOGO'S CREE SYLLABICS SPELL OCAD.
THE LOGO'S OTTER TOTEM WAS CHOSEN FOR THE WAY IT REPRESENTS
PLAY, ENERGY, IMAGINATION, DEXTERITY, INVENTIVENESS AND CURIOSITY

PG5

students to join us in the Aboriginal Visual Culture Program. In the meantime, I've been available to people [and] having great conversations. It's been incredibly stimulating. Still, some of the things I'd love to do here are a little outrageous.

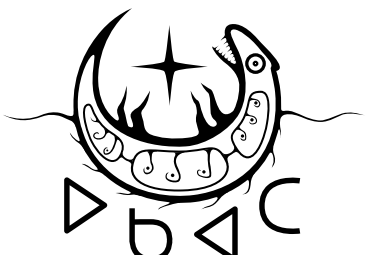
SKETCH: Can you tell us one of them?

DR: I'd love to make use of the grassy knoll opposite Butterfield Park. I'd set up a type of geodesic dome with an open top, one that's made with two by fours covered in canvas. In it, I'd conduct lectures along the lines of "everything you've wanted to know about Natives but were afraid to ask."

I'd love to invite students to paint the canvases that make up this dome. And to experience the flexibility of other perspectives. I want them to have a friendly, cozy place to retire to as they're dealing with the process of learning all the other things that are a function of getting a degree. It's a little outrageous, but I'd love to do it.

In every Nation, in every Clan,
The Elders to a person.
Whether woman or a man,
Shared a common truth,
One Truth to understand,
That the spirit of the people
Is equal
To the Power of The Land.

— Excerpt from "The Power of the Land" by Duke Redbird



INNOVATION AND INSIGHT:

MAPPING ONTARIO'S MOBILE INDUSTRY

OCAD, as the lead partner in the Mobile Experience Innovation Centre (MEIC), works very closely with both academic and business leaders in the mobile industry to drive innovation in this sector. These partners and advisors, who have supported the MEIC through Phases 1 and 2, include EchoMobile Ltd., Aesthetec, Achilles Media Ltd., Bitcasters, Canoe.ca/Quebecor, Decode Entertainment Inc., The Delvinia Group of Companies, Design Exchange, Ecentricarts Inc., GestureTek, IBM, Interactive Ontario, marblemmedia, MEF Canada, Microsoft Canada, Mobile Monday, Motorola Canada, mypetbrainstorm, RBC Canada, Silverback Media, Sweet Caesar, Telus Mobility, Triptych Media Inc., TVO, Wirelesnorth.ca and Yahoo! Canada.

MEIC IDENTITY
DESIGN BY MATT WEBB, GRAPHIC DESIGNER
MARKETING & COMMUNICATIONS, OCAD

PG7

Consider this. Somewhere, a mobile device is being used to monitor remotely the health of a patient. Cellphone tower activity is determining traffic patterns and someone's BlackBerry is capturing the MEIC logo on the opposite page, decoding it and moving online. Just as the Internet has dramatically altered the way we behave, interact and conduct business, mobile and wireless technologies are poised to transform — well, nearly everything. According to researchers, we're entering an era wherein everyone is a mobile entity, one that moves through a robust, interconnected landscape. What remains is to decide what we would like that landscape to be.

Seizing that opportunity right now is the Mobile Experience Innovation Centre (MEIC), a public-private consortium made up of the best and brightest in mobile research, design and innovation. Funded by the Ontario Media Development Corporation through the Entertainment and Creative Clusters Partnerships Fund, the MEIC is comprised of six academic institutions — OCAD is the lead partner — as well as more than 30 organizations from across the mobile industry.

It is new territory, and because of that, the obstacles are profound. But so too are the possibilities. "Mobile and wireless devices are revolutionizing the way we think, work, play and live in the same way the Internet did almost two decades ago," says OCAD President Sara Diamond, who also chairs the MEIC. "Unfortunately, our research shows that we're falling behind other jurisdictions in terms of our ability to play a leading role in driving this mobile revolution."

Diamond is referring to the findings of a significant, albeit cautionary, new white paper released this spring by the MEIC. "Innovation and Insight: Mapping Ontario's Mobile Industry" analyzes the shift occurring within the mobile industry on a global scale, relating it back to consumers and businesses within this province. Primary findings suggest that Ontario and Canada could and should be leaders in the global mobile and wireless sector, but considerable challenges must be overcome for us to realize our potential.

"One of the key findings of our research is that we don't have enough people with the right set of skills to keep up with the demand to develop applications for new and emerging mobile platforms and devices," explains Ray Newal, one of the report's principal authors. "We need to invest in education to build a workforce that's ready to lead the world in mobile research, design and innovation."

According to "Innovation and Insight," emerging industry dynamics have created a kind of gold rush, as each new mobile platform competes

for compelling content and for talented content creators. This, in turn, has created opportunity. Because of the newness of the playing field — with its lush potential and its correspondingly thin available talent — an exciting prospect exists for the creation of geographic centres of innovation. "The country, city, state or province that invests heavily in creating a workforce with the right combination of skills and creativity will become a proverbial battlefield for emerging mobile platforms," reports "Innovation and Insight." "These battlefields will attract large amounts of investment from multinationals and other players from within the funding ecosystem, and will thrive on the spending power of a highly skilled and sought-after workforce."

So, where will this workforce come from? Surprisingly, industry survey results included in the report show that a majority of respondents are either unsure or don't actually believe that post-secondary education in Ontario is adequately preparing students to work in the mobile and wireless sector, and that Ontario is not among the best places in

the world to find people with the necessary skills and talents.

We must interpret this as a call to action.

"Innovation and Insight" makes 16 recommendations, all of which are endorsed by the MEIC's 30 corporate partners, to address current and anticipated gaps in Ontario's mobile sector. Among those recommendations are the following:

- Industry-academic research initiatives aimed at procuring local talent should be established, facilitated and supported by the mobile industry, universities and colleges and governments.
- A mobile partnership consortium — which would broker targeted business development, alliances, research and training among industry, academia and funders — should be formed.
- Provincial and federal governments should further develop procurement strategies for the mobile and

wireless sector to fund initiatives for applied research, business development, tax incentives and prototyping for content, services and applications development.

"We have a window of opportunity to act on the report's recommendations," says Diamond, "but we need to move quickly to maintain and enhance our capacity to generate new jobs and new technology, and to help drive continued growth and innovation."

What she and others will argue is that the MEIC has the potential to be exactly this kind of driving force. MEIC's partners and advisors manifest as well as carry forward the collaborative energy and cultural entrepreneurialism that has defined this industry — they have done the legwork, so to speak, and opened its doors.

"Innovation and Insight" makes clear a very real net benefit: "By establishing a local ecosystem that is capable of global innovation, Canadian consumers will benefit by gaining access to world-class applications and services. These

will stimulate usage, and result in the creation of more effective business models which could spur flow-through economic benefit to other local industries. The Canadian consumer is indeed an important player within the ecosystem. The time to act is now."

Michele Perras, MEIC's project manager, has guided the progress of the consortium through the course of Phase 1 research, which culminated in the report. Phase 2 will include, among its objectives, the fostering of innovation, research and knowledge-sharing through collaboratively funded, three-month research and prototyping cycles, as well as a deepening of the relationship between industry and academia. OCAD is in the unique position of being able to do this within the MEIC as well as within the greater sphere of the province.

OCAD, as Perras points out, "has been key to promoting the value of design and fostering innovation throughout this project."

For more information, visit www.meic.ocad.ca.



CAPTURE ME: I'M CODE

1. Download the appropriate application for use on your mobile device. Try this one: <http://reader.kaywa.com>
2. Using the application, "photograph" the quick response code.
3. Watch it decode the logo and open the MEIC Web page.



ARWEN GIEL
ARWEN INC.
2007: *CREATIVE QUARTERLY* (NEW TALENT AWARDS)
ARWEN INC. TAKES THE INTENTIONALLY MISINTERPRETED FORM OF AN ANNUAL REPORT TO TELL THE STORY OF A CORPORATE EMPLOYEE WHO IS LAID OFF.

SELENA WONG
OWL
2008: *CREATIVE QUARTERLY* (GOLD); *3X3* MAGAZINE (STUDENT AWARDS)
A CAUTIONARY TALE, WONG'S THESIS TELLS THE STORY OF 13 BROWNIE GIRL SCOUTS WHO USE THEIR SUPERSTITIOUS BELIEFS TO NAVIGATE THEIR WAY OUT OF THE WOODS.



GRACIA LAM
HIDE AND SEEK
2008: *AMERICAN ILLUSTRATION*
WITH HER THESIS "THE PLAYGROUND," LAM SHOWS THAT WE STILL PLAY THE GAMES FROM OUR CHILDHOOD, ONLY WITHOUT THE INNOCENCE.



AHNNA LIM
BULL FIGHTER
CREATIVE QUARTERLY (MERIT)
LIM DESCRIBES HER THESIS AS "THE PHASE OF ASIAN EDUCATION."

OCAD ILLUSTRATION STUDENTS ARE DOMINATING INTERNATIONAL COMPETITIONS.

Most recently, 35 of 200 student images selected from 8100 entries in the American Illustration Awards were from OCAD. That's a stunning 17 percent in what is widely considered the most prestigious of international illustration

competitions, a meeting of the best and brightest in U.S., U.K. and European undergraduate and graduate programs.

Driving our success in this arena is the 2006 introduction of thesis into the OCAD Illustration program by Illustration Chair Paul Dallas. Thesis pushes students to explore their ideas with increased depth and application. Through the creation of a cohesive body of work spanning

two core semester courses, they learn to establish and then refine a recognizable artistic voice.

Thesis also prepares students for what many in the industry recognize as the new realities of the profession. Says Dallas, "In addition to providing images for traditional editorial, book and advertising markets, illustrators are increasingly producing original content, authoring their own

material, engaging in entrepreneurial enterprises, working in a variety of media and exhibiting in galleries. The most creative work is deeply personal and idiosyncratic while still serving as effective graphic communication."

PG9

JACQUELINE PYTYCK
TWO FACE
2008: *APPLIED ARTS* MAGAZINE
PYTYCK'S *COLD SHOULDER AND OTHER RECIPES*, A COOKBOOK PARODY, USES CANNIBALISM AS A VISUAL ALLEGORY TO DESCRIBE THE DYSFUNCTIONAL RELATIONSHIPS THAT EXIST IN CONTEMPORARY CULTURE.



ADRIAN FORROW
THE CLASSROOM
2009: *3X3* MAGAZINE (HONOURABLE MENTION); *AMERICAN ILLUSTRATION*
FORROW'S *THE CLASSROOM* EXPRESSES THE DEMONIZATION OF THE HUMAN BODY WITHIN EDUCATIONAL INSTITUTIONS.



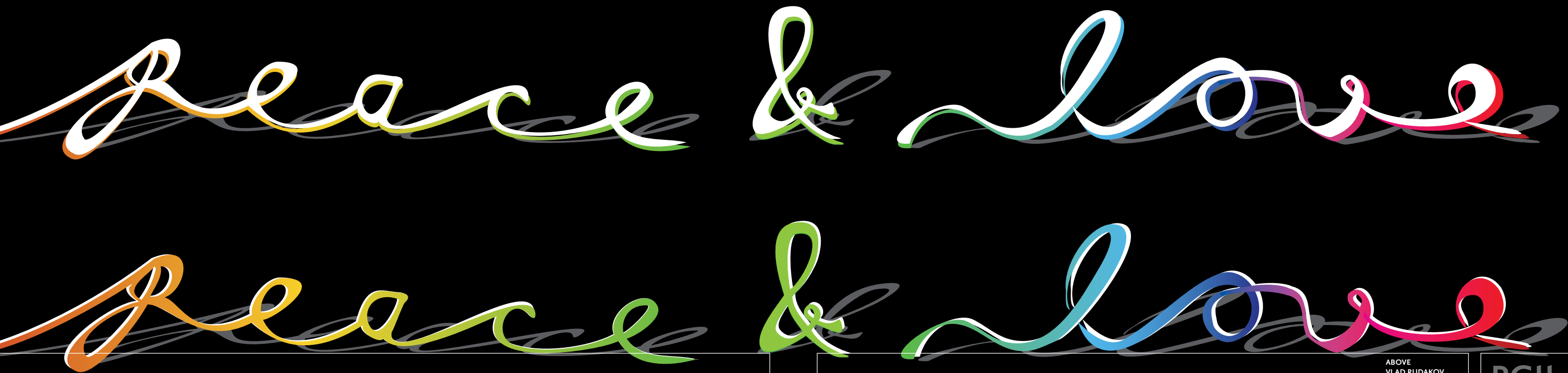
LISA VANIN
EYES CLOSED
(TRUST YOUR NATURAL INSTINCTS)
2009: *AMERICAN ILLUSTRATION*
VANIN'S THESIS, "DYING TO MEET YOU," IS A COLLECTION OF ILLUSTRATIONS BASED ON FINDING LOVE IN THE AFTERLIFE.



RYAN LAKE
MONKEY HOUSE
2009: *AMERICAN ILLUSTRATION*
(CHOSEN FOR *AMERICAN ILLUSTRATION* TRIBUTE WEBSITE)
LAKE'S THESIS, "VONNEGUTTED," IS BASED ON SHORT FICTION BY KURT VONNEGUT DATING FROM 1950-1960. IT TAKES THEMES FROM VONNEGUT'S NARRATIVES AND EXPLORES THEIR RELEVANCE IN A CONTEMPORARY SETTING.

CHRIS KUZMA
ZEUS
2008: *AMERICAN ILLUSTRATION*
(CHOSEN FOR *AMERICAN ILLUSTRATION* TRIBUTE WEBSITE)
KUZMA'S THESIS WORK DEPICTS THE WAY THE DEITIES OF MOUNT OLYMPUS HAVE FALLEN INTO OBSCURITY. THEY NOW LIVE OUT THEIR IMMORTALITY INSIDE THE DILAPIDATED WALLS OF MOTEL OLYMPUS.





ABOVE
VLAD RUDAKOV
STEEL RIBBON, 2009
(CONCEPT FOR OCAD
GATEWAY BIKE STAND
CHALLENGE)

PG11

By Leah Sandals

STREET FURNITURE: AN URBAN ROMANCE?

From benches and bike stands to subway maps and traffic control boxes, artists and designers worldwide are increasingly applying their creativity to everyday urban infrastructure.

scale



David Byrne, famed for his musical work with the Talking Heads, put on his designer cap last year when he created nine neighbourhood-specific bike-rack designs for New York City. In the U.K., Art on the Underground, a transit agency in London, hires artists for everything, from large-scale station-sized subway installations to tiny illustrations for pocket subway maps. In Calgary, the Art in Motion program reproduces local artists' paintings and bios on traffic control boxes, while Vancouver's Art Under Foot project has installed sewer covers with striking swirling imagery based on traditional Coast Salish designs.

Toronto is no exception to the trend. In 2005, Bell Canada partnered with graffiti collective Style in Progress and developed a pilot project that has since covered 50 utility boxes in the city with vibrant street-inspired graphics. Also in 2005, the Liberty Village Business Improvement Area (BIA) launched BENCHmark, a program that invites artists to turn local park benches into creative functional pieces of sculpture. The following year, Toronto



‘It’s easy to see why competition winners Justin Rosete and Erica Mach stood out. After all, their bold proposal called for massive 9-foot planks of wood to be planted directly into the sidewalk, evoking both minimalist sculpture and the wooden framing of the Art Gallery of Ontario farther up the street.’

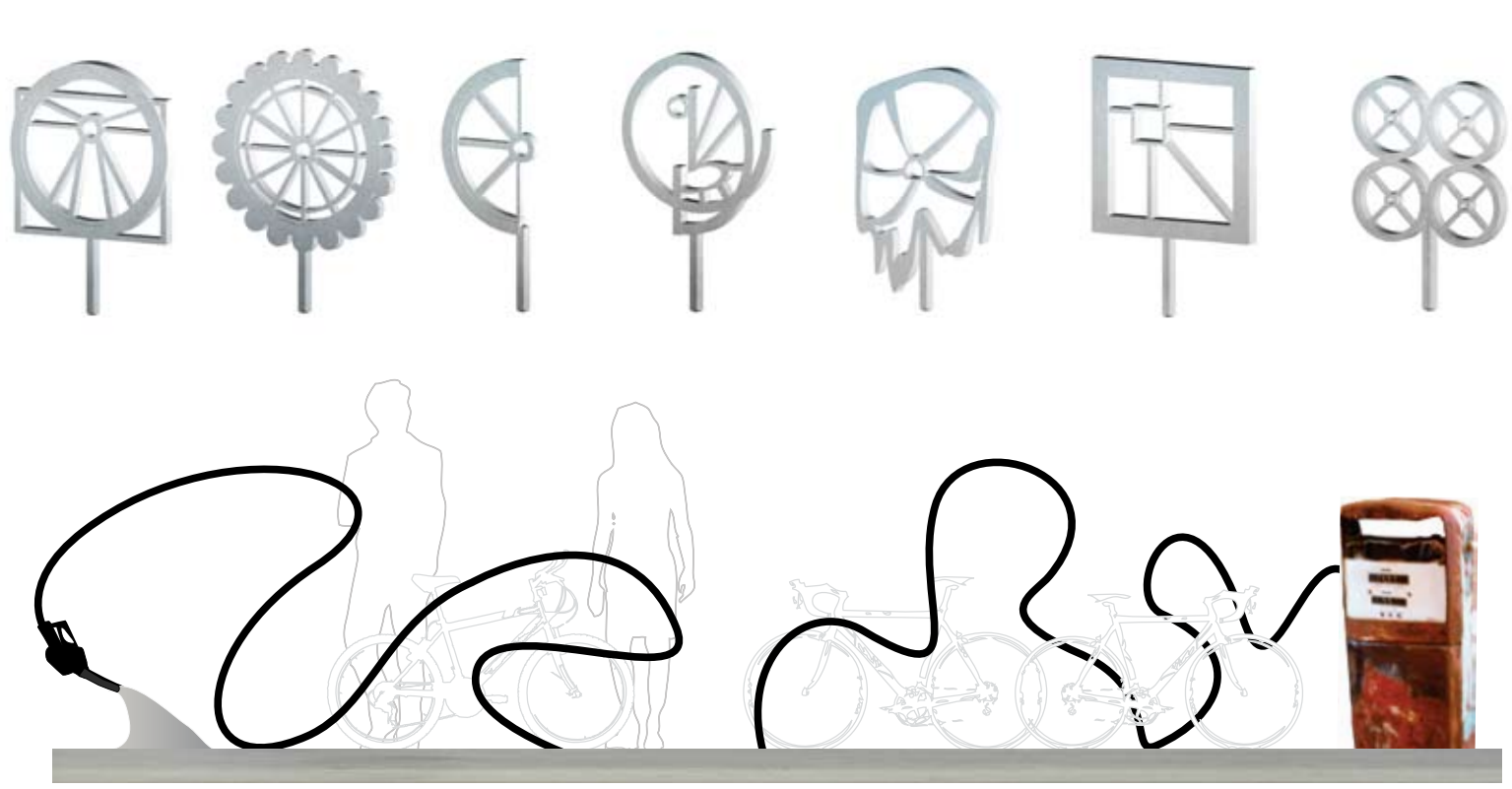
JUSTIN ROSETE AND ERICA MACH
GROUP 7, 2009
(FIRST-PLACE CONCEPT FOR OCAD GATEWAY BIKE STAND CHALLENGE)

Culture ran Grounds for Art, a design competition for custom-made utility hole covers to decorate the streets of Regent Park. And in 2007, EcoMedia Direct, a company that owns many of Toronto’s sidewalk recycling bins, launched the Street Art Sponsorship Program that inserts the work of local painters and photographers into spaces typically used for advertising. This spring, OCAD — already considered an urban design icon, thanks to the distinctive Sharp Centre for Design — intensified design’s blossoming romance with city spaces by hosting a unique bike-stand design competition. Architect Robert Chang, who initiated the competition, has worked in the Queen West area for more than a decade. While designing a new, five-storey mixed residential/commercial building for the corner of Queen and McCaul streets, he realized that the sidewalk would need widening to accommodate TTC needs and that the space would be ideal for some artistic bike stands. Chang approached OCAD to hold the design competition, and also secured prize funding from the building’s owner. The

result was the OCAD Gateway Bike Stand Challenge — a competition aimed at enhancing the identity of McCaul Street as a cultural corridor, and Queen Street as one of its many entry points. “I just wanted greater awareness about public spaces in our city,” says Chang. “And I wanted this whole process to be formal, so people could see how these things can be done.” He also hopes that the project will inspire more building developers to integrate similar public space initiatives into their work. According to local planning advocates, design initiatives like Chang and OCAD’s are sorely needed. “The importance of the public realm cannot be overemphasized,” says Glenn Miller, a professional planner and director of education and research at the non-profit Canadian Urban Institute in Toronto. “And quality is so important. When you’re looking at something like a bicycle stand, you’re connecting with city dwellers on a number of levels. One level is very practical: we have city policies to get more people cycling, yet it’s frustrating

for cyclists to arrive somewhere and have nowhere to lock up their bike. Another angle is you want things to look good, so that visitors to the city come away with a positive image.” Councillor Adam Vaughan, who represents the Queen and McCaul area, says that even during a recession, it’s important to integrate art and design into the city. “I’ve never heard people in my ward say, ‘Why are you building something beautiful when you could be filling a pothole?’” Vaughan says. “If you build a beautiful city, you will attract people and those potholes will get filled. My dad said [that] if you build a city, you automatically get an economy, but it doesn’t work the other way around. Even during the Depression, the industries that grew were film and music.” OCAD’s bike-stand design competition was open to all students, and a total of 35 proposals were received, representing the effort of 70 young designers. The entries were then shortlisted to 10, with each of those given \$200 to build a model. On March 30, finalists presented their models to a distinguished jury: Bill

Saundercook, a city councillor and co-chair of the Toronto Pedestrian Committee; Mark Glassman, owner of Pages Bookstore and chair of the Queen Street West BIA; Lisa Rochon, architecture critic for *The Globe and Mail*; Nancy Kendrew and Reba Plumber, bike-mechanic experts at Urbane Cyclist; Bruce Hines, chair of Environmental Design at OCAD; Colleen Reid, an associate professor in the Faculty of Design at OCAD; and, of course, architect Robert Chang and the building’s owner. Winners were announced by Mayor David Miller on April 17. Rising to the challenge, OCAD students produced a range of strong designs. Jaeho Shin and Jihoon Lee’s “Art History Movement” proposal drew on classic paintings and sculptures to create elegant, intellectually rigorous forms. Kelli Hui and Olivier Mayrand’s “Expres(sion)” entry took a more casual but no less exciting approach, turning bike stands into comic-book-style thought bubbles. Joshua Sin’s stepped parallelograms for “Stego” referenced dinosaur spines, while Eva Oja’s “Key” evoked security, enlarging



TOP
JIHOON LEE AND JAEHO SHIN
ART HISTORY MOVEMENT, 2009
(THIRD-PLACE CONCEPT FOR OCAD GATEWAY BIKE STAND CHALLENGE)

ABOVE
ADAM KERELIUK
URBAN RELIC, 2009
(FOURTH-PLACE CONCEPT FOR OCAD GATEWAY BIKE STAND CHALLENGE)

multiple key outlines into an engaging amalgam. Other budding designers took a more political approach: Adam Kereliuk’s proposal had cyclists lock up their “green machines” to a seemingly defunct gas pump, while Vlad Rudakov’s design was based on the handwritten phrase “Peace & Love.” All of the designs had potential, but it’s easy to see why competition winners Justin Rosete and Erica Mach stood out. After all, their bold proposal called for massive 9-foot planks of wood to be planted directly into the sidewalk. This proposal evokes both minimalist sculpture and the wooden framing of the Art Gallery of Ontario farther up the street. As Rosete explains, parallel strand lumber, a unique pressurized wood, can resist cupping and splintering to maintain a “long, modernist, elegant design.” Yet he also notes the design was inspired by David Dennis’s ring and post lock-up, which has been the Toronto bike-rack standard since 1984. “We wanted to create a visual association with the designs, so people would feel comfortable using it,” says Rosete.

Fourth runner-up Michael Pham’s design, a metal circle inserted into the sidewalk, took an approach that was different from the other submissions: it was aligned with the long tradition of more-subtle, user-friendly designs. Pham’s initial inspiration was close at hand, literally: “I looked a lot at the ring I was wearing and explored what I could do with it — play around, drop it, spin it. That’s where I got my idea.” The key was getting proportions just right. “Today, you have to lock a bike in multiple places: the bike wheel and the bike frame,” he explains. “So, for a circular bike stand to be functional, you have to stretch it to 30-plus inches.” Installation of the winning designs at Queen and McCaul will follow city approval, which is forthcoming. But to associate professor Colleen Reid, the end of this competition is merely a beginning for the designs themselves: “There’s a hope [that] the winning bike-stand designs will be installed up and down the street, and maybe into other areas of the city.” There is a lot to suggest that Reid’s hunch could be right. Says jury

member Mark Glassman, “The Queen Street BIA, which I chair, already had plans to beautify the area with custom-built bike racks when I was asked by OCAD to be on their jury. It was quite fortuitous. I got to see some excellent work by young artists, which is always inspiring to view.” In the process, Glassman decided to invite all the finalists to have their designs judged for potential installations on Queen Street. Winners were announced in late May, along with further details of the bike-stand installation. Recent history shows us that projects like this are generative. Since launching a unique set of bike stands in Parkdale in April 2007, artist Philip Sarazen has also received commissions from the Yonge-Lawrence BIA and the Royal Ontario Museum. Sarazen’s site-specific approach — working with a Parkdale community group on transformative symbols like trees and gargoyles, with the Yonge-Lawrence BIA on family-friendly stroller imagery, and with the ROM on artifact imagery like Greek urns and trilobites — certainly suggests a citywide hunger

for infrastructure that reflects neighbourhood characteristics. Hopefully, OCAD’s bike-stand designs will catch on too, from Queen West to busy streets nationwide. After all, the vitality of our cities may just be depending on it.” -- Toronto-based art writer Leah Sandals contributes regularly to the *National Post*, *NOW* and *Spacing* magazines. She is also associate editor of www.canadianart.ca, the web arm of *Canadian Art* magazine.

GRIME, DISINTEGRATION, GRIT, DESOLATION:

ROGER BALLEEN'S SOUTH AFRICA

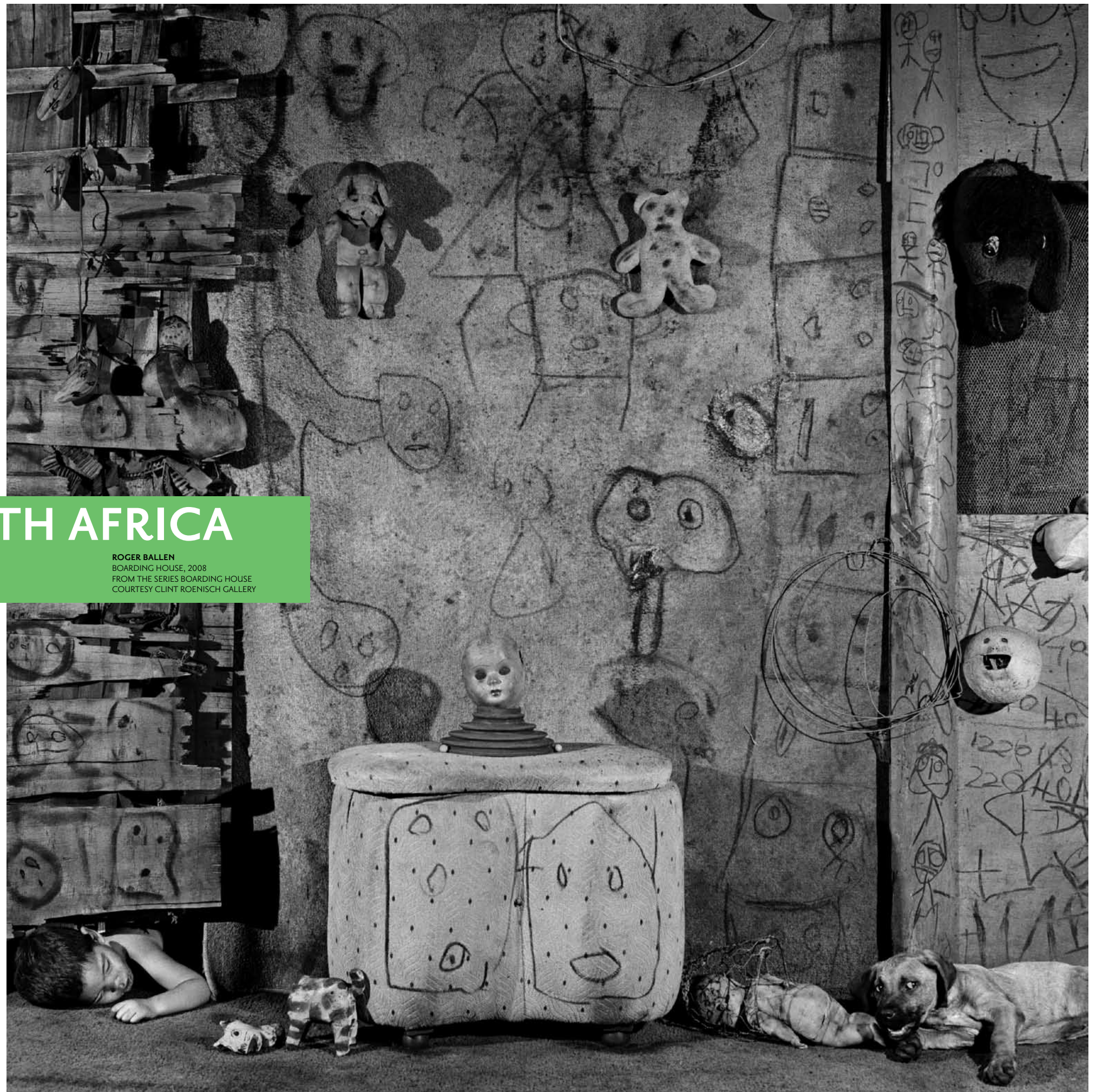
By Bill Clarke

Roger Ballen in person embodies the photographs he makes. The words *elusive*, *inscrutable*, *challenging* and *introspective* describe the man as well as his art. But the man and his art also share a playful, rather wry sense of humour, which becomes apparent after one spends time in their presence.

In conjunction with a retrospective at OCAD's Professional Gallery this spring, Ballen spoke about his 40-plus years of image-making. The talk, however, raised more questions about his practice than it answered. Some would argue that it was less a talk than a performance. Much of what Ballen said about his work, and the conditions under which it was produced, felt as if it needed to be taken with a grain of salt.

Ballen is a skilled storyteller, and his talk was peppered with descriptions of nightmarish "characters" (such as witch doctors and child murderers) that may have been true-to-life, composites or complete fabrications. Ballen's tongue-in-cheek, deadpan delivery kept the audience guessing. Occasionally, Ballen would dance his laser pointer over the surface of an image on the screen, saying in his deep, microphone-friendly voice: "What's going on in this picture? Hmm, what's this here? Isn't that strange? Why's the person doing that?" And then he would proceed abruptly to the next photo. (This elicited chuckles from some audience members and grumbles of consternation from others.)

This is not to say that Ballen doesn't take his work seriously; rather, he is reticent about playing the role of interpreter. "I'm often asked the boring question of whether I stage things," Ballen told the audience. "Yes, the subjects know I'm there, but the pictures are about how I put reality together in front of me and organize visual relationships. I'm also



ROGER BALLEEN
BOARDING HOUSE, 2008
FROM THE SERIES BOARDING HOUSE
COURTESY CLINT ROENISCH GALLERY

PG15

GRIME, DISINTEGRATION, GRIT, DESOLATION:
ROGER BALLEEN'S SOUTH AFRICA



ROGER BALLEEN
DRESIE AND CASIE, TWINS (1993)
FROM THE SERIES PLATTELAND
COURTESY OF CLINT ROENISCH GALLERY



OCAD PROFESSIONAL GALLERY
ROGER BALLEEN: BOARDING HOUSE
(MARCH 5 TO MAY 31, 2009)
PHOTO BY MARINA DEMPSTER



ROGER BALLEEN
PUPPIES IN FISH TANKS, 2000
FROM THE SERIES SHADOW CHAMBER
COURTESY OF CLINT ROENISCH GALLERY



ROGER BALLEEN
WIFE OF ABBATOIR WORKER HOLDING
THREE PUPPIES, 1994
FROM THE SERIES PLATTELAND
COURTESY OF CLINT ROENISCH GALLERY

PGI7

asked, ‘Is this real?’ I don’t know myth from reality, so don’t ask me.” Ballen’s interest in photography developed through “a process of osmosis.” Ballen, who was born in 1950 and grew up in and around New York City, had a mother who was an editor at Magnum Photos agency organizing shoots for Elliot Erwitt and Bruce Davidson, among other 20th-century greats. Interviewed by *SeeSaw* magazine in 2007, Ballen recalled his mother’s passion about her job, how photography books “started to pile up” in their home and photographs were “hung on the wall.” As a teenager, he picked up a camera and kept taking pictures while studying geology at the University of California, Berkeley in the late ’60s. (He would go on to attain a PhD in mineral economics in 1982; that same year, he moved to South Africa where he has lived ever since.) Although Ballen has never taken a photography course, his CV is the kind that most photographers dream of: four monographs published by Phaidon (with another two forthcoming); works in the collections of the Victoria and Albert Museum

in London, the Centre Pompidou in Paris, and the Museum of Modern Art in New York; solo shows at prominent galleries across Europe; and, representing him, Larry Gagosian, one of the world’s most influential art dealers. Charles Reeve, curator of the OCAD Professional Gallery, became familiar with Ballen’s work when Clint Roenisch, the photographer’s Canadian dealer, had an exhibition of images from a single series at his Toronto gallery in 2007. “OCAD’s show resulted from Roger’s interest in mounting an exhibition in Toronto in conjunction with his latest book, *Boarding House*,” says Reeve. “We decided to do something that would give a sense of Roger’s entire career. Although he’s well known in other parts of the world, Roger’s reputation is still gathering momentum here. It seemed important to treat this exhibition as an introduction.” The exhibition at OCAD was the first retrospective of this increasingly significant photographer’s work in North America. It came in advance of a major exhibition of Ballen’s work

at the Gagosian Gallery, scheduled for this fall, making it something of a coup for the Professional Gallery. Taking its title from Ballen’s book, the Boarding House show included recent images from it and three earlier series: Dorps (mid-1970s to mid-1980s), Platteland (1983–1994) and Shadow Chamber (1998–2004). Ballen’s oeuvre presents a world of grime, disintegration, poverty and desolation that is discomfiting, dreamlike, poetic and bleakly funny. Dorps and Platteland show Ballen shooting in a relatively straightforward documentary manner. The Dorps series shows the exteriors of crumbling buildings in rural South African villages. In Platteland, Ballen focuses on the people living in these environments, such as the gaunt, shyly smiling woman pictured in *Wife of abattoir worker holding 3 puppies*, *Orange Free State* (1994) or the jug-eared, drooling brothers seen in *Dresie and Casie, twins*, *Western Transvaal* (1993). Although South Africa was still in the grip of apartheid at the time, Ballen considered himself apolitical while making these portraits and was surprised by the anger

they generated. “The white South African population had been seen as professional and strong-looking,” Ballen told *SeeSaw*. “Suddenly, these photographs became what the white population was, or at least some aspect of it.... I think it was a revelation to a lot of people, not only in South Africa but [also] outside of South Africa.” According to Ballen, he received death threats and was even arrested because of these portraits. Ballen’s portraits have been compared with Diane Arbus’s from the 1960s. Her portraits of people on the fringes of society, including nudists and transvestites, had the same effect on viewers then that Ballen’s work has on viewers now — one is likely to gawk at first, but one then feels compelled to study the images, to come to terms with them. And certainly, precedents for Ballen’s portrait work exist further back than Arbus’s work. For example, the aforementioned abattoir worker’s wife brings to mind Walker Evans’ *Tenant Farmer’s Wife* (1936) from the Hale County series. Ballen’s current work, however, is much harder to pin down.

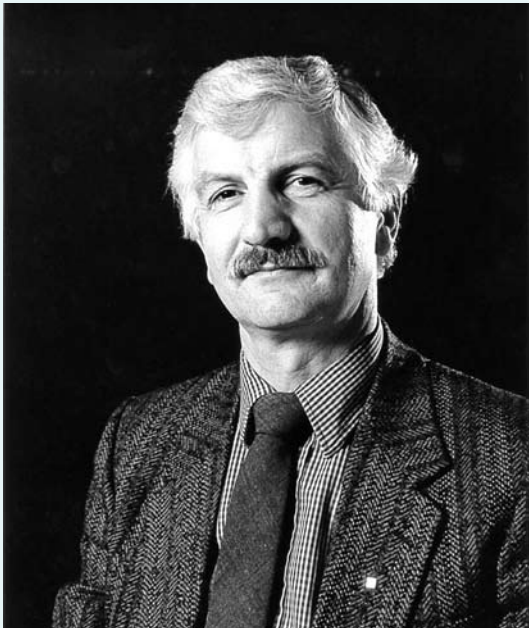
‘If you don’t have dark, you can’t have light, and you first need to comprehend the dark before you can comprehend the light.’

Upon completion of the Platteland series in the mid-1990s, Ballen says that he started to question what art is and what he was trying to accomplish or say by making photographs. Reeve characterizes Ballen’s shift from the documentary style of Platteland to the hallucinatory Shadow Chamber series as a move “from the exterior to the interior.” When the book *Shadow Chamber* was published, *Eyemazing* magazine interviewed the photographer. “[The *Shadow Chamber* photographs are] about a strange, ambiguous, dark and comic place,” Ballen explained. “It is not necessarily a place that you would want to visit or spend a Sunday afternoon. It has elements that are both disturbing and humorous.”

But humour in Ballen’s art isn’t “funny ha-ha.” Instead, Ballen casts a critical eye over the human condition, making the humour in the work appear absurd in the kind of existential way Jean-Paul Sartre would have appreciated. After describing the Shadow Chamber and Boarding House environments to the OCAD audience as “chaotic, lawless places where everyone is in constant survival mode,” places where “the rats, cats, dogs, geese and people [all] have antagonistic relationships with each other,” Ballen went on to give his opinion of humanity: “All my time in these places gave me a negative perception. Human beings are quite selfish, quite brutal.” (Ballen’s words echo Sartre’s impression of his fellow humans: “It disturbs me no more to find men base, unjust, or selfish than to see

apes mischievous, wolves savage, or the vulture ravenous.”) Still, does Ballen really want his photographs to convey only hopelessness? Does he want us to walk away feeling anxious? Nihilistic? “Truly good art contemplates the human condition and should not just confirm your existing beliefs,” the artist told his audience at OCAD. Ballen’s thoughts on the human race and the role of art probably wouldn’t have sounded out of place during a meeting of Dadaists or Surrealists in Zurich or Paris after World War I. Dada and Surrealism seem to inform Ballen’s more recent photographs, which combine elements of assemblage (of which Dadaists were particularly fond) and collage, as well as drawing, sculpture, performance and, of course, photography. Like artworks rooted in these movements, the Shadow Chamber and Boarding House photographs defy literal readings and reflect the anti-art stance of their creator. “Get rid of the word *art*,” Ballen growled at the OCAD audience, “and create 10, 20, 100 other words to better describe it.”

So, perhaps Ballen is something of a Dadaist, but he’s not a nihilist. There is meaning buried in the dirty chaos of his photographs, but Ballen demands that viewers (like gallery-going geologists) unearth it. “Your work is dark and depressing,” a woman said during the question-and-answer period of Ballen’s talk. “What do you want viewers to get out of it?” Ballen looked stern for a moment and then he smiled. “People say the work is dark, but is that so bad? If you don’t have dark, you can’t have light, and you first need to comprehend the dark before you can comprehend the light.” -- Bill Clarke is a Toronto-based visual arts writer and collector who has published previously in *Canadian Art*, *Border Crossings*, *Modern Painters* and other magazines. He is a member of the Board of Directors for Mercer Union: A Centre for Canadian Art, and is the curatorial co-chair of Art with Heart 2009, a Casey House fundraising art auction.



JAN VAN KAMPEN (1935–2008)

“All I have to do is make sure there are tables, chairs and a blackboard in the room. The rest is up to [the faculty].”

— Professor Jan van Kampen
past Chair
OCAD Communication & Design

Jan van Kampen never interfered with the way his faculty delivered material to their students, recalls Steve Quinlan, a professor in the Faculty of Design. “That only comes with the confidence that you have the right people in the classroom,” notes Quinlan.

To say that heading the Communication & Design department was “a big job” when van Kampen took it was an understatement. Even the program itself was big — comprised of Advertising, Graphic Design and Illustration, it was OCAD’s largest — and according to Quinlan, it wasn’t always well understood by the administration and other departments. But van Kampen had the ability to unite people around shared goals. Quinlan remembers him as “one of the most stubborn people” he had ever met, “relentless in his persistence. If he felt there was something worth salvaging — and he usually did — he wouldn’t let it go. He was patient and always positive, [but he’d] eventually wear all of us down.”

Keith Rushton, current chair of OCAD’s Graphic Design program, co-chaired Communication & Design

during van Kampen’s last two years in academic administration. “Jan very quickly inspired confidence,” says Rushton. “He was well liked and well respected — a real galvanizer.

“He moved us forward, into the future. He brought in technology, and he did so really early into Apple’s exploration of computer graphics. He was instrumental in revamping the curriculum, stressing that [we] should focus on concept rather than software training. In his mind, we were there to teach the business of design, the conceptual, the strategic. Today we still believe that.... Technology is important, but creativity is, too.”

After his 10-year tenure as chair of Communication & Design, van Kampen kept teaching full-time until 2001, when he formally retired, but taught part-time for another four years. Rushton also describes him as “student-centric,” quite respectful of international students, of the “significance of [their] coming to Canada, the experience of starting from scratch and transformation.”

Quinlan comments in the same vein: “The fact is, he was positively giddy about teaching. He loved



teaching students who were just beginning their education in design. And I think the students loved it — and him — even more!”

Echoing Quinlan’s sentiments is Jan Sage, Director of Admissions & Recruitment. “Jan van Kampen was an important figure in the history of OCAD,” says Sage, who worked closely with van Kampen during her years in the Faculty of Design Office. “He was opinionated and stubborn,

but with a passion tempered by integrity, enthusiasm, honesty and, above all, fairness. He loved teaching, providing boundaries to young designers and then encouraging them to find appropriate ways to colour outside the lines.”

Van Kampen’s 40-year career as a graphic designer started in 1961, right after his graduation with a Communication & Design degree from OCAD. For 11 years, he worked for several prominent design firms in Toronto and Amsterdam before founding his own company, which specialized in corporate image and package design. He then sold the firm in 1987, a move precipitated by his 1986 appointment as chair of Communication & Design at OCAD.

Sage has helped create a scholarship in van Kampen’s name “to ensure that his influence continues to be an integral part of OCAD’s future.” The \$25,000 scholarship will be awarded to a top student entering second year with a major in graphic design.

Van Kampen’s family initiated the campaign with a lead gift of \$2,500. A second gift of \$2,000 has been

pledged by the “Designing Women,” as they are affectionately known — Sandra Barnes, Margot Jeffery, Tammy Mark McClennen, Lenore Richards and Jan Sage, who all worked in the Faculty of Design Office when van Kampen was the chair. Printmaker Rudolf Bickers, a good friend of van Kampen’s, has pledged \$1,000.

The OCAD Foundation is also supporting this effort, pledging to match funds for every dollar raised. To make a contribution, visit www.ocad.ca/janvankampen.



ALUMNI NOTES



OCAD PRESIDENT AND ALUMNI AMONG THOSE ELECTED TO ROYAL CANADIAN ACADEMY OF ARTS

One of Canada’s most enduring cultural institutions has chosen to honour OCAD President Sara Diamond and four OCAD alumni with distinguished membership. The Royal Canadian Academy of Arts (RCA) has named Diamond among Canada’s 25 leading artist academicians. Also elected by the RCA this year are OCAD alumni Garry Neil Kennedy (AOCA, Drawing & Painting, 1960), Lorraine Simms (AOCA, Drawing & Painting, 1978), Mary Scott (AOCA, Drawing & Painting, 1978) and Ted Fullerton (AOCA, Drawing & Painting, 1978).

The RCA is comprised of established professionals working in Canada in 20 visual arts disciplines. Its mandate is to celebrate, encourage and facilitate the visual arts in this country. When the academy was established in 1880, its original goal was to advance the growth and development of the visual arts in a then-fledgling Canada. Part and parcel of this goal was the setting of aesthetic standards — those that would compare favourably to the standards at play in other “civilized” countries. Also acknowledged was the necessity to commemorate the authenticity of the Canadian experience.

A quick audit of RCA’s membership reveals countless OCAD graduates spanning nearly every discipline represented by the academy. Original categories of membership celebrated the country’s painters, sculptors and architects. Today’s RCA is different, considering new forms of visual expression as they emerge. The advent of new media and the blurring of boundaries between disciplines have further contributed to a considerable altering of the

landscape, and the new membership categories reflect this. The academy now has close to 800 members representing 20 disciplines; among these are filmmaking, furniture design, illustration, mixed media, new media and video art, to name just a few.

From the beginning, members have been elected to the RCA in mid-career by a jury of their peers. President Diamond was elected into the new media category, while this year’s elected alumni became members in the categories of painting (Lorraine Simms), painting and drawing (Ted Fullerton), painting/mixed media (Garry Neil Kennedy) and painting/textile art (Mary Scot).



ABOVE JAN VAN KAMPEN	BELOW LORRAINE SIMS LACEY IN A CAT SUIT, 2009 OIL ON CANVAS 48" X 60" COURTESY OF GALERIE DIVISION, MONTREAL
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ABOVE, LEFT GENERAL ELECTRIC (G.E.) "SWING ALONG" PORTABLE RADIO PACKAGING	ABOVE, RIGHT FRENCH'S SPICE PACKAGING	BOTTOM SARA DIAMOND CODEZEBRA OS CONVERSATION VISUALIZATION SOFTWARE	BELOW, LEFT GARRY NEILL KENNEDY THE COLOURS OF CITIZEN ARAR, 2007 LATEX PAINT ON WALLS 13' X 190' INSTALLATION DETAIL, ART GALLERY OF NOVA SCOTIA COURTESY OF RCA/ ART GALLERY OF NOVA SCOTIA	BELOW, RIGHT TED FULLERTON JACOBS LADDER, 2002 CAST RESIN, STEEL (BRONZE) 4.57 M X 4.27 M X 4.96 M (15' X 14' X 1.5') COURTESY OF RCA/ BAU-XI GALLERY
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OCAD ALUM KEVIN LOCKAU WINS THE 2009 SAIDYE BRONFMAN AWARD

By Leanna McLennan

“We’re probably outside boiling down maple syrup,” says the voice message.

It’s fitting that this is my first contact with artist and OCAD alumnus Kevin Lockau (AOCA, Faculty of Design, 1986), recipient of the 2009 Saidye Bronfman Award, the Governor General’s Award for fine crafts. Lockau’s large-scale glass sculptures express his connection to nature, and when I contact him I discover that he’s been out tapping trees. Before studying at OCAD, Lockau received a bachelor of arts in agricultural science, with a major in animal science, from the Ontario Agricultural College at the University of Guelph. When he graduated in 1978, he got a job on an industrial hog farm, where he worked for four years. At night, he painted.



KEVIN LOCKAU
DO UNTO OTHERS, 2008
SANDCAST GLASS, FORGED STEEL
65.5" X 31" X 31", 2008.
COURTESY OF LAFRENIÈRE & PAI GALLERY

KEVIN LOCKAU
BEHAVIOURAL STUDIES OF TOLERANCE
SANDCAST GLASS, FORGED STEEL, CONCRETE
COURTESY OF LAFRENIÈRE & PAI GALLERY

ALUMNI NOTES

“I asked a friend what I would have to do if I wanted to make art full-time and she told me about OCAD,” Lockau says.

And so began the artistic career of the hog farmer.

“When I saw the glass studio, I fell in love with glass,” Lockau recalls. “I was drawn to its ethereal qualities, its clarity and light.”

When he creates a work of art, Lockau sometimes begins with a piece of glass. He looks at it for a while, thinking about what he wants to say until an idea comes. Other times, the idea comes to him first and he seeks out a piece of glass for the work he has in mind. “I work with what’s given to me,” he says.

What is given to him he then transforms into inspiring works of art, even when what he gets could be regarded by other people as, well, garbage.

Lockau collects cast-off glass from other artists’ studios — what he calls “the crap at the bottom of the tank” that people don’t want because it’s already been heated and its chemistry has been changed. It’s glass that can be unpredictable

to work with because its colour is contaminated and it can crack. But Lockau mixes the glass with sand and stone, so that he can carve it.

“These large castings can take two months to cool. And glass is heavy. In my next life, I’m going to make papier mâché,” he jokes.

“I do all the things with glass you’re not supposed to do,” he continues. “Essentially, I’m creating volcanic rock. I’m not afraid of the cracks and bubbles. Those are some of the best parts, the surprise elements.”

Lockau creates his sculptures in the 10-by-20-foot tents he has erected on his land near Bancroft, a town some 200 kilometres north of Toronto. He tells me that he’s slowly been migrating north and west from Dartmouth, Nova Scotia, where he was born. In the northern climate, he can work in temperatures as low as -20 degrees Celsius in the tents, in which he runs power tools using a generator. The dust created when he carves and chisels is blown away by the wind and becomes part of the land.

“We’re all part of nature, but I don’t

want to romanticize it,” he says.

“What we build is also part of nature. Cities are part of nature.”

I’m reminded of the houses on Shaw Street in Toronto that tip and slant because they were built on the bed of a creek and I have to agree.

“What we’re doing to the Earth is what we’re doing to ourselves,” Lockau observes. “My piece *Do Unto Others* looks like a dressmaker’s dummy — something that’s waiting for us, something we can wear or become.”

As an artist, Lockau believes that part of his responsibility is to give form to what we as a society should be thinking about and changing. “Living on the edge of the world gives me an overview of the larger culture. I get a picture from what is beamed in via the CBC and TVO, a view to the outside — and a connection with nature. Spiritually, we’re all connected.”

Behavioural Studies of Tolerance — two coyotes made from steel, cast glass and concrete — was inspired by a conversation he heard recently on CBC Radio about the “urban coyote” that has taken residence in

Neville Park in Toronto’s east end. It’s a comment on the need for people and animals to share the environment.

As our conversation draws to a close, I wish him good luck with the rest of the maple syrup.

“After three weeks, it just feels like work,” Lockau says. “It doesn’t look at all like what you see in a store. It’s darker and kind of cloudy, but it tastes much better.”

Such imperfections are what set it apart. Just like Lockau’s art.

Kevin Lockau’s sculptural works can be viewed at Lafrenière & Pai Gallery in Ottawa. Or you can visit www.lapagallery.com.

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Leanna McLennan’s fiction and poetry have been published in numerous literary journals and anthologies, including *Third Floor Lounge: An Anthology of Poetry from the Banff Writing Studio*. She currently writes in her studio at Artscape Wychwood Barns and teaches at OCAD and the University of Toronto.

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EMERGING ALUMNI PROFILE

ELEPHANTS AND ROBOTIC CHAIRS:

MATT DONOVAN’S INTUITIVE FABRICATIONS

By Leanna McLennan

It took Matt Donovan (AOCAD, Sculpture/Installation, 1999) a long time to find his calling. Donovan didn’t excel in his seven years of high school. But he was good at art, and he eventually applied to OCAD as a mature student. Once at OCAD, Donovan thrived, discovering his talents and committing all of his energy to developing his technical skills and making art.

Donovan has a knack for creating things that take on a life of their own, well beyond gallery walls. The Styrofoam elephant he created as part of his thesis project now fills one of the postage-stamp yards on Yarmouth Road in downtown Toronto. The elephant regularly receives accolades from the public. It’s been discussed in blogs, newspaper articles and magazines, shown in art exhibits, and even used in a *Toronto Star* advertising campaign. But the artist is rarely mentioned, perhaps because the work is often positioned as folk art.

Donovan’s Sculpture/Installation thesis project led to several commissioned works, one of which garnered him a co-artist credit (along with Max Dean and Raffaello D’Andrea) for the internationally exhibited *Robotic Chair*. Like the white elephant, *Robotic Chair* has developed a life of its own. When a video of the chair was first shown on the Cornell University website, it created so much traffic it shut down the university’s server.

Donovan credits his success to the technical skills he learned at OCAD. “My grounding in material arts and my intuitive sense are my strengths,” he says. “If I didn’t understand fabrication, I’d be missing a crucial component of the design-making process.”

While a student at OCAD, Donovan would arrive at 9 a.m. and work on various projects in the studios until midnight, when the university closed. He worked in every material available to him: bronze, plastics, wood, metal, machining and jewellery. In fact, he was in the studios so much that other students often mistook him for a technician.

Donovan’s thesis show, *An Elephant in the Room* — which featured the elephant carved out of Styrofoam along with a herd of black sheep in plaster and a bronze red herring — explored the contradictory feelings he had about making art. “Art-making is creating useless things. Sometimes I wonder if I should be using my skills working for Habitat for Humanity,” he says. “On the other hand, I do feel that making art is very meaningful.”

After graduation, Donovan almost destroyed the massive elephant with a bulldozer. He planned to videotape it being destroyed but was convinced otherwise by his friend James Lawson, who suggested he put the sculpture on Lawson’s small lawn. “I thought it would cause a car accident,” Donovan recalls. “People were swerving to see it.”

Since then, people have put candles at the base of the elephant’s trunk. They’ve also knit it shawls and hats.

As for the black plaster sheep, Donovan donated them to OCAD after graduating. They now graze alongside workstations in the university’s administrative building and sit in the windows of the wood shop, appreciated by staff and passersby alike. So far, 12 concrete reproductions of the sheep — always requested in increments of two — have been commissioned.

Because of his fabrication skills, Donovan was hired after he graduated to work on Max Dean’s *The Table: Childhood*, a robotic table exhibited at the National Gallery of Canada in 2002/03, and on the *Robotic Chair*, which was completed in 2006. Dean conceived of the chair and brought it to fruition with co-artists D’Andrea, then a professor at Cornell University, and Donovan, who worked on the chair’s mechanical components. Dean sees the chair, which collapses and then rebuilds itself, as a metaphor for life.

MATT DONOVAN IS REPRESENTED BY THE OLGA KORPER GALLERY IN TORONTO	OPPOSITE, RIGHT MATT DONOVAN/ HALLIE SIEGEL HAIKUBE, 2005 EBONY 3” X 3” X 3”	ABOVE, LEFT MATT DONOVAN/ HALLIE SIEGEL BOOK OF THOMAS (DETAIL), 2007 LIGHT BOX WITH TRANSPARENCIES 40” X 30” X 4.5”	ABOVE, RIGHT MATT DONOVAN/MAX DEAN/ RAFFAELLO D’ANDREA ROBOTIC CHAIR STANDING/ ROBOTIC CHAIR FALLING ROBOTIC MULTIMEDIA INSTALLATION, 2006 DIMENSIONS VARIOUS	BELOW MATT DONOVAN BLACK SHEEP, 1999 PIGMENTED PLASTER LIFE-SIZE (APPROXIMATELY 30” TALL X 50” LONG)
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The *Robotic Chair* has been exhibited internationally in many locales, including the Nicholas Metivier Gallery in Toronto and ARS Electronica in Linz, Austria. At ARCO gallery in Madrid, the chair attracted the attention of Juan Carlos I, King of Spain, who stopped to view it for some 20 minutes, which was so unusual an occurrence it made the Spanish news. (To view the chair, visit www.roboticchair.com.)

In 2007, Donovan was invited to join the Swiss Federal Institute of Technology Zurich (ETH Zürich) as an artist-in-residence. The invitation came from D’Andrea, now a full professor at ETH. Donovan is the mechanical designer for the unusually named class “!and yet it moves.” In this course, engineering students work in teams to develop a concept and build a prototype for a device that moves. Through this practice-based process, they get valuable experience collaborating with each other and with specialists in mechanical, electrical, software and systems engineering. The result: highly integrated solutions that draw on a diverse range of skills.

Student teams are currently investigating the following projects/ research platforms: the Balancing Cube, which viewers can pick up and then balance on any of its corners; and Ground Vehicles, which are omnidirectional vehicles designed to juggle balls by themselves.

Donovan has also created a collaborative body of text-based work with his partner, Hallie Siegel. They describe their process as follows: “One of us will come across an interesting text or aesthetic idea and present it to the other, who in turn modifies it and gives it back. We iterate and reiterate — doing research, building models, and pushing the idea and each other — until we are both satisfied with the result.”

Donovan and Siegel are represented by Olga Korper, who first showed their work in 2007. Their work can be viewed at www.historymachines.com.

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